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ABSTRACT

This 9-week, Quinmester course of study is designed to teach the principal types of vocal, instrumental, and operatic compositions of the classical period through listening to the styles of different composers and acquiring recognition of their works, as well as through developing fastidious listening habits. The course is intended for those interested in music history or those who have participated in the performing arts. Course objectives in listening and musicianship are listed. Course content is delineated for use by the instructor according to historical background, musical characteristics, instrumental music, 18th century opera, and contributions of the great masters of the period. Seven units are provided with suggested music for class singing. resources for student and teacher, and suggestions for assessment. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

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MUSIC LISTENING - THE CLASSICAL PERIOD (1720-1815)

MUSIC

5635.793

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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MUSIC

MUSIC LISTENING - THE CLASSICAL PERIOD (1720-1815)

COURSE NUMBER: 5635.793

Written by Jesse Pearl and Raymond Carter

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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I. COURSE TITLE

Music Listening - The Classical Period (1720-1815)

II. COURSE NUMBER

5635.793

III. COURSE DESCRIPTION

Instruction designed to teach the principal types of vocal, instrumental, and operatic compositions of the classical period through listening to music. Emphasis is placed on listening to the styles of different composers, and recognition of their works. This course is designed for students who wish to acquire an understanding of the music of the classical period. The fundamentals of score reading will be studied by the pupil. Stress will be placed on meaningful listening experiences, development of fastidious listening habits and encouraging pupils to become discriminating in choosing material to which they listen on their own.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will show an interest in expanding their knowledge in the field of fine arts. Hopefully, they will have participated in one or more of the performing arts. Special consideration should be given to those who are interested in music history but have no prior musical performance background.

V. COURSE OF STUDY OBJECTIVES

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A. Musicianship

1. The pupil will learn to associate the classical period with the dates, styles and social changes brought about by the Seven Years' War, the French Revolution, the Napoleonic Wars, and the American Declaration of Independence. The composers and the forms of music will be studied.
2. The pupils will learn the elements of rococo and classicism through study of theory and listening to examples.
3. The pupils will learn to hear and recognize the characteristics of the composers' styles.
4. Pupils will learn to follow the musical score.
5. The pupils will learn to identify the composition, the composer and the period of the work from hearing an identifying example.

B. Listening

1. The pupil will listen to the music of the period. Forms of instrumental music will be analyzed.
   a. Classical sonata
   b. Classical symphony
   c. Classical concerto
   d. Small orchestral forms
   e. Chamber music
   f. Opera
   g. Religious music - oratorio - church music

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2. Instrumentation of the classical period will be studied by the pupil.

3. The pupil will become familiar with the schools of the classical period, the composers associated with these schools and stylistic characterists of each school.

VI. COURSE CONTENT

A. It is most imperative that the pupils be familiar with a general historical background of the period.

1. The meaning of classicism

a. Objectivity

b. Emotional restraint

c. Clarity of form

d. Adherence to structured form

e. Evolution of rococo style

2. Important historical events relating to classicism

a. Seven Years' War

b. Rise of lower and middle class

c. Declaration of Independence

d. French Revolution and Napoleonic Wars dominate the period in Europe.

3. Predominant philosophy was Rationalism

B. Musical characteristics of the classical period.

1. Classical spirit - Instrumental music.

2. Form became all important "modus operandi"

3. Melodic style concerned with manipulation of a motive.

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4. Counterpoint
5. Orchestration
6. Dynamics

C. The four great composers of the classical period
   1. Christoph Willibald Gluck (1714-1787)
   2. Franz Joseph Haydn (1732-1809)
   3. Wolfgang Amadeus Mozart (1756-1791)
   4. Ludwig von Beethoven (1770-1827)

D. Instrumental music
   1. Orchestra - enlarged to include:
      a. Woodwinds
      b. Brass (horns and trumpets)
   2. Classical sonata form - three movements
      a. First movement is an allegro which follows the basic structure plan known as sonata-allegro form.
      b. Second movement is slow tempo (andante, largo) usually in rondo form (A, B, A, C, A, B, A)
      c. Third movement - minuet and trio
      d. Fourth movement or finale sometimes added
         (1) Usually in an allegro or presto tempo
         (2) Often in rondo form
   3. Classical symphony - four movements, each movement in contrasting tempo, form, style and using changes of key or mode

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a. First Movement: Sonata-Allegro form

(1) Exposition

Introduction (optional)

Principle theme (tonic key)

Subordinate theme (dominant or other key)

Codetta

(2) Development

Begins with full chord

Develops motives of principle, subordinate and/or new material and change of key.

(3) Recapitulation

Principle theme (tonic key)

Subordinate theme (tonic key)

Coda (tonic key)

b. Second Movement: Rondo form (usually)

(1) Theme

(2) Digression

(3) Theme

(4) Second digression

(5) Theme

(6) Digression

(7) Theme

c. Third Movement: Song form with trio

(1) Three-part song form (ABA)

(2) "Trio" (also a song form)

(3) Same musical material as Part I

d. Fourth Movement: Sonata-Allegro

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4. Classical Concerto
   a. An instrumental composition
   b. Features a solo or soli performers
   c. Development
      (1) Concerto Grosso
      (2) Piano Concerto
      (3) Violin Concerto
   d. Form
      (1) First Movement: Sonata-Allegro
      (2) Second Movement: Song-form, rondo, or variation
      (3) Finale: Rondo-form, occasionally employing a cadenza, which served as a show-case vehicle for the soloist
5. Small Orchestral Forms
   a. Serenade
   b. Cassation
   c. Divertimento
6. Chamber Music
   a. String Quartet - Classical Sonata Form
   b. Violin Sonata
   c. Keyboard Sonata
   d. Piano Quartet - Three stringed instruments and piano
   e. Piano Quintet - String Quartet and Piano
7. Schools, their composers and fortes
   a. The Mannheim School

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(1) Outstanding success in development of orchestra and greater orchestrations.

(2) Composers

(a) Johann Stamitz (1717-1757) - a pioneer of symphonic design inaugurating the modern style. His works show great advance in effect and expression. He raised the band to a pitch of superlative excellence and his son's experiments in orchestration pointed the way for later composers.

(b) Franz Xavier Richter (1709-1787) - a bass soloist and violinist whose works lacked real individuality but encompassed 64 symphonies and an enormous mass of church music. He introduced "Rosalia" (an identical repetition of a melody a tone higher).

(c) Ignaz Holzbauer (1711-1783) - His German opera "Gunther von Schwarzburg" was brilliantly successful. He wrote a fine church style and his vocal and instrumental parts were well conceived and integrated.

b. The Milan School

(1) Premiers of the great operas were magnificently presented.

(2) Giovanni Sammartini (1701-1775) - was a prolific composer of sonatas and festival masses. He brought

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woodwinds (flutes and oboes) to the fore.

c. The Vienna School

(1) The heart of the development of classicism is in Vienna

(2) Composers

(a) Georg Matthais Moun (1717-1750) - his symphonies, trio sonatas, quartets, etc. are in a stage of transition from the old to the modern school of instrumental composition.

(b) Georg Wagenseil (1715-1777) - a great organist and favorite composer for the clavier as well as a great teacher. He was prolific in religious, dramatic and instrumental composition.

E. 18th Century Opera

1. Prevailing types

a. Characteristics of opera seria

(1) Recitative

(2) Aria

(3) Involved plots

(4) Orchestral accompaniment

(5) Male and female voices

b. Characteristics of opera buffa

(1) Comic or ridiculous story line

(2) Light and humorous plots

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(3) Humorous and often pretentious dialogue

(4) Choruses (Famous opera buffa - Pergolesi's, La Serva Padrona)

c. Singspiel

(1) German in origin

(2) Influenced by English ballad opera

2. Composers of the Neapolitan school and their works.

a. Giovanni Pergolesi (1710-1736)

(1) San Guglielmo D' Aguitania

(2) Sallustia

(3) Ricimero

(4) Amor Fa l'Uomo Cieco

(5) Sabat Mater

(6) 3 Masses

(7) Orfeo

(8) Giasone

b. Nicola Piccini (1728-1800)

(1) Alessandro

(2) Cecchina Zitella

(3) Didone

(4) Atys

(5) Il Curioso

c. Giovanni Paisiello (1741-1816)

(1) La Pupilla

(2) Il Re Teodoreo

(3) The Barber of Seville

F. The Development of the Piano (piano-forte)

1. Keyboard

2. Action

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CONTRIBUTIONS OF THE GREAT MASTERS OF THE PERIOD

A. Christoph Willibald Gluck (1717-1787)

1. His main contribution is in opera reform and musical drama.

a. The story line is consecutive and the music faithfully interprets each situation.

b. Interest arises from perfect adaptation of the music to the whole of the drama.

c. He chose strong dramatic situations and insisted that the music enhance the situations, not detract from them.

d. His music reflected the geopgraphic locale of the drama.

e. Gluck overtures were closely related to the ensuing drama.

f. He successfully combined the finest qualities of French and Italian opera with the great beauty of German orchestras - he was truly an internationalist.

g. Gluck banished false and useless ornamentation and believed that music was able to express moral qualities as well as appeal to the senses.

h. He was criticized as over-using the recitative to promote the plot.

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2. His best-known operas are:
   a. Orfeo ed Euridice (1762)
   b. Alceste (1767)
   c. Iphigenie en Aulide (1774)
   d. Armide (1777)
   e. Iphigenie en Tauride (1779)

B. Franz Joseph Haydn (1732-1809)
   1. "Father of the Symphony"
   2. Founder of string quartet
   3. His works:
      a. 125 symphonies (including Farewell, London, Oxford, Surprise)
      b. 51 harpsichord concertos (discuss these predecessors of piano)
      c. 8 violin sonatas
      d. 77 string quartets
      e. 175 compositions for baritone
      f. 38 piano trios
      g. oratorios (including The Creation, The Seasons, and The Return of Tobias)
      h. 14 masses
      i. 4 operas
      j. 4 Italian comedies
      k. 14 Italian opera buffa
      l. 5 marionette-operas
      m. 22 arias

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n. cantatas (including Ariana a Naxos and The Ten Commandments)

o. 36 songs in German

p. piano sonatas

C. Wolfgang Amadeus Mozart (1756-1791)

1. Child prodigy - began to compose music at 4 - exploited as a performer by his father

2. 1764 - studied with Bach in London

3. Established as an independent musician in Vienna in 1781

4. Used Stein piano, much improved over its predecessor

5. Died at the age of 36

6. Works are:

a. Operas (not all are listed)

(1) The Magic Flute

(2) The Marriage of Figaro

(3) Don Giovanni

(4) The Abduction from the Seraglio

(5) Bastien und Bastienne

b. Requiem Mass

c. Five cantatas including Il re' pastore

d. Oratorio, La Betulia Liberata

e. 41 symphonies, including Jupiter, Linz, Prague and G Minor

f. 36 divertimenti, serenades, and cassations

g. seven violin concertos

h. bassoon concerto

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i. 2 flute concertos

j. 4 horn concertos

k. clarinet concertos

l. 25 piano concertos

m. double concerto for two pianos and orchestra

n. triple concerto for 3 pianos and orchestra

o. 26 string quartets

p. 7 string quintets

q. 42 violin sonatas

r. 6 piano sonatas for four-hands

s. 18 piano sonatas

t. 4 fantasias for piano

u. 17 organ sonatas

v. 41 lieder

w. 25 canons

7. Style

a. Clarity of line

b. His orchestrations stressed woodwinds

c. Display widely divergent moods and characteristics

D. Ludwig van Beethoven

Since a unit will be devoted to his work later, a mention of his position toward the end of the Classical period should suffice at this time.

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VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

A. Unit I - To include a history of the classical period and its characteristics, knowledge of the social trends will better prepare the pupil and he will learn to recognize classical composers and the classical style of writing by first exploring the meaning of "classical" and understanding the historical implications of this period.

1. A discussion of the term "classical" and what the pupils believes it to mean can draw out the true meaning of classical as related to the 18th century.

   Note: True meaning of "classical" can be found in:

   a. Groves Dictionary Vol. II 1955

   b. A History of Western Civilization, Grout, Donald Jay. 1960, p. 415.

2. The social and political changes in Italy and France in the late 18th century are of primary importance in understanding the evolution of classicism. Discussions should encompass: [1,2,3]

   a. The Cosmopolitan Age and national differences

   b. Enlightment and Humanitarianism. With the rise of the middle class, rulers became interested in social reform. They sponsored public concerts as a symbol of these reforms.

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[1]The History of Western Civilization. pp. 412, 413, 414
[2]History of Music. Barnes, Noble Inc., New York, p. 114
[3]A History of Western Music. Donald Jay Grout, W. W. NOrton & Co., Inc., New York, p. 416

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c. Polarization of art and learning, a growth of the "back to nature" movement.

d. Prosaic age - all literature was prose.

e. Discussion of "rococco" in art, literature, architecture, and music.

3. Development of classical style, includes:

a. Crystallization of musical forms into fixed patterns.

b. A harmonic chordal pattern

c. Modifications in the use of counterpoint. Harmonies were used according to patterns of root progressions established by Rameau in 1722.

(1) Cycle of fifths

Note: Though unrelated to the Classical Period, modern examples of the cycle of fifths would prove interesting as a listening lesson.

(a) Patterns of Jazz, Jerry Coker, Jimmy Casale, Gary Campbell and Jerry Green, 1970.

(b) Album, The Blues and the Abstract Truth, Impulse S-5

4. Variations in dynamics, including the crescendo, diminuendo, forte, piano, sforzando and staccato are clearly evident in Haydn's Surprise Symphony in G Minor. (any good recording)

5. Pupils learn that the symphony orchestra had not yet reached the peak in instrumentation, but was steadily growing with the addition of woodwinds and some brasses (horns and trumpets).

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6. The true classical style is developed in the new forms:
   a. The sonata-allegro form
   b. The classical symphony.

   These forms can be found in their entirety under the content outline. Suggested listening for the classical symphony and the sonata-allegro form: Haydn's London Symphony No. 104.

7. An excellent film depicting life during the classical period: Mozart and His Music, Coronet, 1954.

B. Unit II

1. Review
   a. Social characteristics of Classical Period
   b. Recordings
   c. Classical forms
      (1) Symphony
      (2) Sonata-allegro

2. Characterize music of the Classical Period
   a. Instrumental music: Classical spirit more evident in instrumental music than opera.
   b. Melodic style: Individual and compact in character, often folk-like, instead of the long lines and the involved figuration of baroque polyphony.
   c. Homophonic style gains precedence over polyphonic style. At this point a discussion of the "Alberti bass" would be appropriate.[4]

[4] A History of Western Civiliation, p. 418

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d. Though counterpoint has not been discarded as a musical tool, it is of secondary importance at this time.

e. Orchestration: The basis of modern orchestration was established in the Classical Period by establishing the standardization of instrumental combinations and added attention to varieties of instrumental tone-color. This achieved an expressive style which became known as the "Empfindsamer Stil."
(An excellent film exemplifies this style and introduces the music of J. S. Bach's sons: Bach Family, The UMTV, 1959 Kinescope. Among the selections included in this film are:

Canonic Trio

Trio Sonata

Trio in A Minor)

f. The introduction of dynamics in the classical period can be reviewed by listening to excerpts from Haydn's Surprise Symphony in G Minor.

C. Unit III

Devoted to composers who were most influential in bringing about the classical feeling of enlightenment through their music.

Divide the class into four committees (if the class is small). Let each elect a chairman who will draw one of these names: Gluck, Haydn, Mozart, Beethoven. If the class is large, and

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names of other Classical composers listed in the outline.

This unit is to be student-oriented, the instructor serving as a resource and adviser. Library time, concert field trips, in-school live performances can all be planned by the steering committee and instructor. Each pupil will be assigned a composer or facet of a composer's life for in-depth research and report. Encourage use of scores, pictures, recordings, film strips, or any audio-visual material pertinent to the individual reports. Be sure each student creates an awareness of the influence of the politics, economics, and locale upon the composer's creative output.

Also, encourage a maximum of individuality and projection of self into the study and consequent reports. A "This is Your Life", or "You Are There" mini-drama, live performances by vocal and/or instrumental groups of pupils might be outcomes of committee work.

Suggested A-V materials:

Recordings, Surprise Symphony and Symphony No. 101 (The Clock) - Haydn; Music in Perspective, Melvin Berger & Frank Clark

Film, Mozart and His Music

Recordings of Mozart: The Marriage of Figaro, Symphony No. 40, Piano Concerto No. 3, Requiem, Don Giovanni.

Scores: Copies of Gluck scores are available

Recording: Overture "Iphigenie en Aulide," Gluck

Recordings: Symphonies No. 1 and No. 2, Beethoven

Films: The Torment of Beethoven - Bell Telephone "You Are There" series; Beethoven and His Music

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Recordings: The Age of Elegance from The Story of Great Music, Time-Life Record Series (in Dade County A-V Library)

D. Unit IV

A study of the several important schools of composers during the early 18th century and their contribution to the eventual style of writing. Generate an understanding of the importance of these schools and their wealthy and titled patrons in establishing the cultural patterns of Europe.

1. The Mannheim School
   a. Development of dynamic levels of orchestral sound (piano, forte, crescendo, etc.)
   b. Composers
2. The Milan School
   a. Development of the bi-thematic scheme of the sonata-allegro form
   b. Leading composer - Giovanni Sammartini
3. The Vienna School
   a. Composers: Georg Matthias Monn (1717-1750)
      Georg Wagenseil (1715-1777)
   b. Vienna became the heart of the Classical Movement
4. This unit should also include a review of the classical symphony, sonata-allegro form and the introduction of the classical concerto. Pupils should analyze form in accord with outline on page 6.
5. Classical concerto: An instrumental composition in which a solo performer is paramount. The following recordings are

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recommended: Beethoven's Violin Concerto in D Major and Mozart's Piano Concerto in G Major from the Time-Life Collection, Age of Elegance.

E. Unit V

Eighteenth century opera. Pupils become familiar with the different opera forms and the composers associated with these forms. Opportunities to hear recordings or live excerpts from important operas of the 18th century. Encourage pupils to see a live opera.

1. Opera seria
   a. Scarlatti - extended the development of the ternary aria and more modern treatment of the orchestra
      (1) La Principessa Fedele
      (2) Il Ciro
      (3) Scipione neele Spagne
      (4) Tigrane
   b. Neapolitan school dominated opera seria
   c. Pergolesi
      (1) Sailustia
      (2) Ricimero
      (3) Il Prigionier Superbo
2. Opera buffa or comic opera
   a. Plots light and humorous
   b. Pergolesi
      (1) La Serva Padrona
      (2) Lo frate nnammorato

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3. Singspiel (German) - influenced by English ballad opera
   a. Dramatic presentation with music
   b. Developed from the miracle-plays
   c. Dafne - Heinrich Schütz
   d. Philemon und Baucis - Haydn
   e. Doktor und Apotheker - Dittersdorf
   f. Entfuhrung - Mozart
4. Review influence of Gluck on opera reform

F. Unit VI

An in-depth study of Beethoven, his three style periods, his position as a "bridge" between the Classical and Romantic periods of music, and his monumental contribution to music.

1. Class might well be divided into committees to research such facets of his life as:
   a. His musical training
   b. Beethoven's political leanings as reflected in his music
   c. Beethoven as a man
   d. Beethoven and Napoleon

   (Other topics will occur to the teacher and class)
2. Beethoven's 3 Style Periods
   a. First Style Period, known as his "period of imitation"
      (1) Dependence on classical tradition, reflection of conventional forms established by Bach, Haydn, Mozart
      (2) First 3 sonatas composed in Vienna--show Haydnesque

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influence both in themes and treatment.

(a) Four movements instead of classical three

(b) Classical minuet replaced by Beethoven Scherzo

(3) Sonata in E^b (1797) - companion to "Sonata Pathetique", published 1798. Op. 13 (both in three movements)

(4) Quartets

(a) Op. 18 (1798-1800), use of animation through counterpoint

(b) Quartet No. 2 -- G Major ABA Adagio in C Major; Adagio--ABA in C Major; Allegro--in F Major uses small motive from closing adagio section. Three other movements are scherzo-allegro.

(5) Other Chamber Music

(a) 3 piano trios Op. 1

(b) 3 violin sonatas Op. 12

(c) 2 violin-cello sonatas Op. 5

(d) Septet in E-flat for strings and winds Op. 20.

(6) First C Major Symphony (1799) (performed 1800)

(a) This is the most classical of his symphonies

(b) Haydnesque

(c) 4 movements

(d) Prominence of woodwinds throughout

(e) Dynamic shading

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(f) Adagio section, begins in F then to G and avoids C cadence until allegro.

(g) Finale - Haydnesque

b. 2nd Style Period (1802-1815) known as "period of realization"

(1) 2nd Symphony in D Major (1802)

(a) Intro., 8 measures in D Major

(b) 16 measures modulation B flat trend

(c) 10 measures of dominant with cadence to tonic, to beginning of allegro

(d) Larghetto and Finale in Scherzo form.

(2) Within a dozen years, Beethoven known as outstanding pianist and piano composer throughout Europe.

(3) Beethoven sometimes referred to Haydn as the "Great Mogul"

(4) Beethoven wrote for himself (Universal Audience) and left estate at his death.

(5) "Eroica Symphony" -- 3rd Symphony in E Flat Major was first called "The Heroic Symphony". Was written for Napoleon. Beethoven changed title when he became disenchanted with Napoleon.

(6) Fidelio (Opera)

(a) Composed same time as 3rd Symphony

(b) 3 different overtures for opera called "Leonore Overtures"

(c) His only opera

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(7) The Rasumovsky Quartets Op. 59 (1806)

"3 Quartets"

(a) Dedicated to Count Rasumovsky, Russian Ambassador to Vienna.

(b) Characteristics: sonata form, emotional freedom, mature manner of expression, called "Crazy Music" by his peers.

(8) 4th to 8th Symphonies

(a) 4th, 5th, and 6th composed between 1806-1808

(b) Joviality and humor mark 4th

(c) 5th

C Major to C Minor successions-interpreted as the musical projection of Beethoven's resolution "I will grapple with fate, it shall not overcome me."

First 4 notes of symphony set entire motive throughout.

First use of trombones in symphonic music.

(d) Sixth (Pastoral) Symphony 5 movements, depicting life in the Country.

(e) 7th (F Minor) and 8th symphonies (1812)

Finale of 7th is the foremost in Baccharalian fury.

(9) Important Overtures

(a) Coriolan (1807) - inspired by tragedy of

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Collin

(b) Egmont, composed for performance of Goethe's drama in 1810.

(10) Sonatas and Concertos (1802-1806)

(a) Sonata in A Flat with Funeral March (Op. 26)

(b) 2 sonatas of Op. 27: "Quasi Fantasia", "Moonlight Sonata"

(c) D Minor Sonata Op. 31

(d) C Major Sonata Op. 53 - "Waldstein Sonata"

(e) Op. 57 in F Minor - "Appassionata"

(f) E Flat Concerto - "Emperor Concerto" Beethoven maintained 3 movements in concerto with classical form. He expanded the framework and intensified the content.

(g) Violin concerto in D Major (1806), the solo part is interwoven with orchestra.

c. Third Style Period (1815-1827) known as "period of abstraction"

(1) 9th Symphony

(2) Late String Quartets

(3) Piano works

(4) Characteristics - his works were extremely profound, sometimes a little confused, and often quite moody.

d. Changes made by Beethoven that are now taken for granted and which are responsible for freedom in music:

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(1) Changed the order of the sonata

(2) Beginning of "program" music, often giving subtitles to his large works

(3) Replaced the minuet with a Scherzo, an expression of a musical joke

(4) Added vocal parts to the symphony, both solo and chorus.

(5) Started a symphony on a chord alien to the key of the key of the entire work

(6) Unified a major work with a theme or motive recurrent throughout the movement

(7) Use of many deceptions, particularly in coda material.

G. Unit VI.

Suggested as an in-depth experience in listening to Classical period music. Use all available resources of recordings, film strips, films and library materials. Page 208 in Singing Teenagers has a full score of Haydn's "Creation" and page 212 in Singing Juniors has a capsule of Mozart's opera "The Magic Flute" with story line. Other principal musical themes for class singing are included and can be copied or put on overhead projector.

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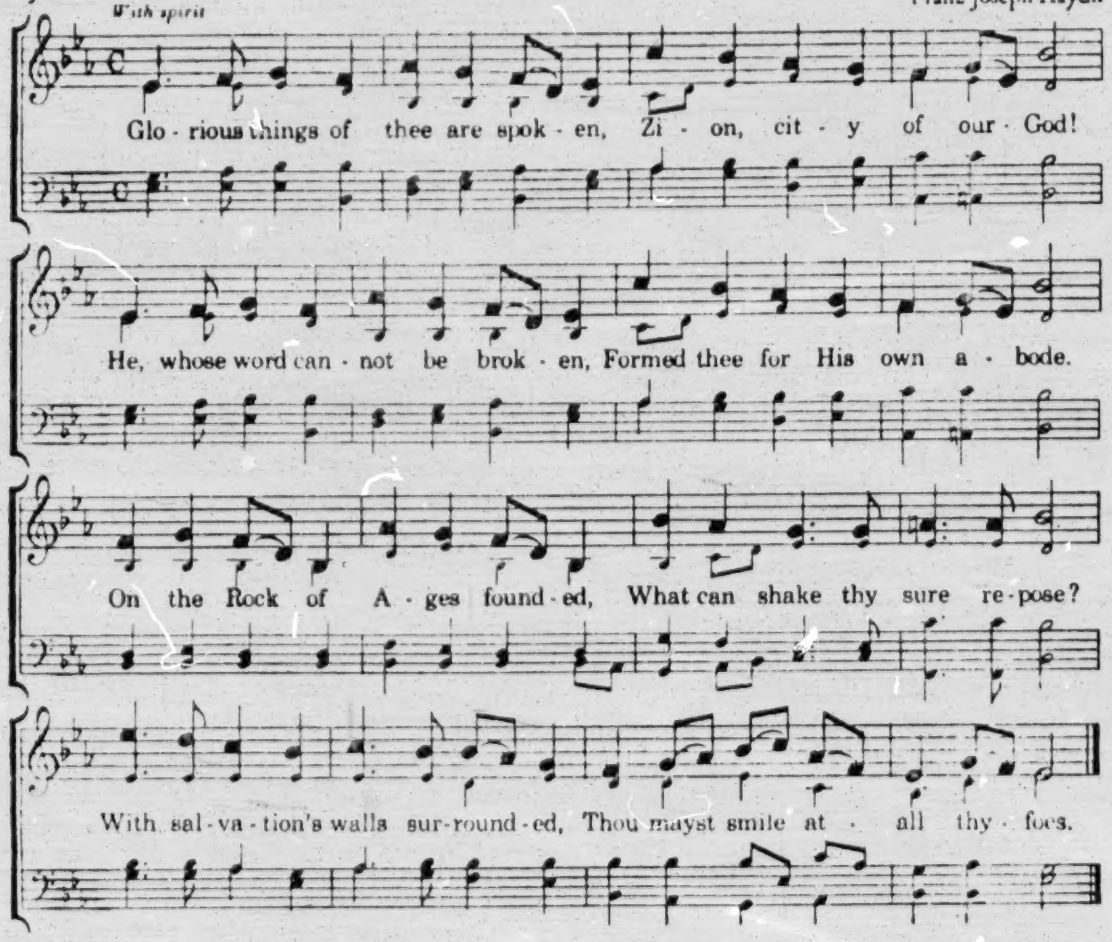
Glorious Things of Thee Are Spoken

John Newton

Franz Joseph Haydn

With spirit
Glo - rious things of thee are spok - en, Zi - on, cit - y of our - God!
He, whose word can - not be brok - en, Formed thee for His own a - bode.
On the Rock of A - ges found - ed, What can shake thy sure re - pose?
With sal - va - tion's walls sur - round - ed, Thou mayst smile at - all thy - foes.

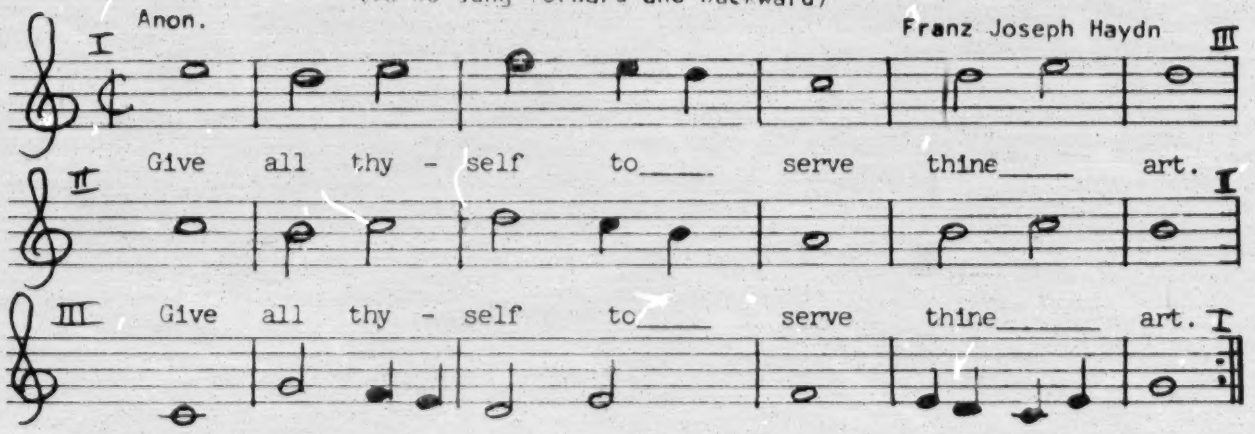
THE FIRST COMMANDMENT OF ART

Canon

(To be sung forward and backward)

Anon.

Franz Joseph Haydn


I
III
Give all thy - self to____ serve thine____ art.
II
I
III
Give all thy - self to____ serve thine____ art.
I
Give all thy - self to____ serve thine____ art.
etc. (art thine serve ____ to self - thy all Give) Read backward

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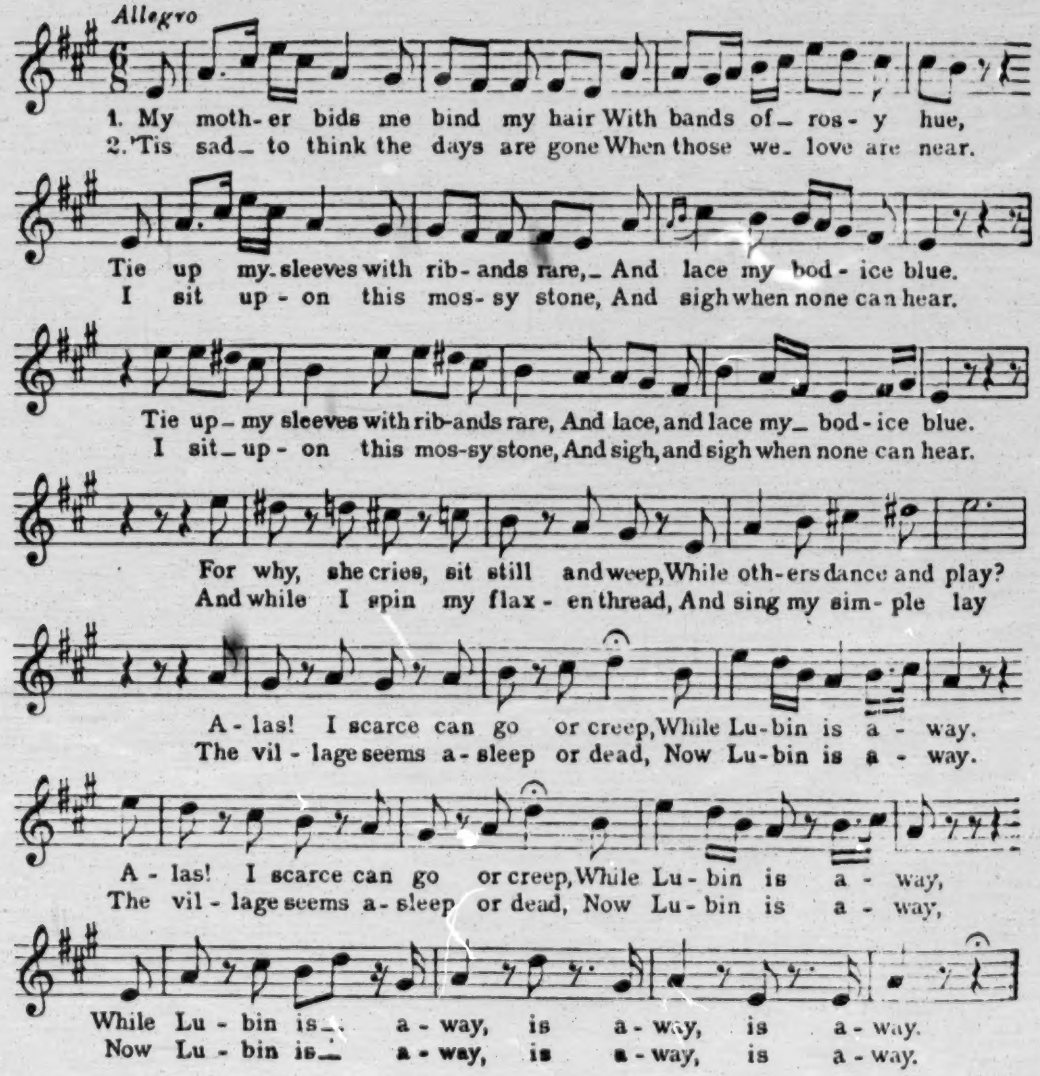
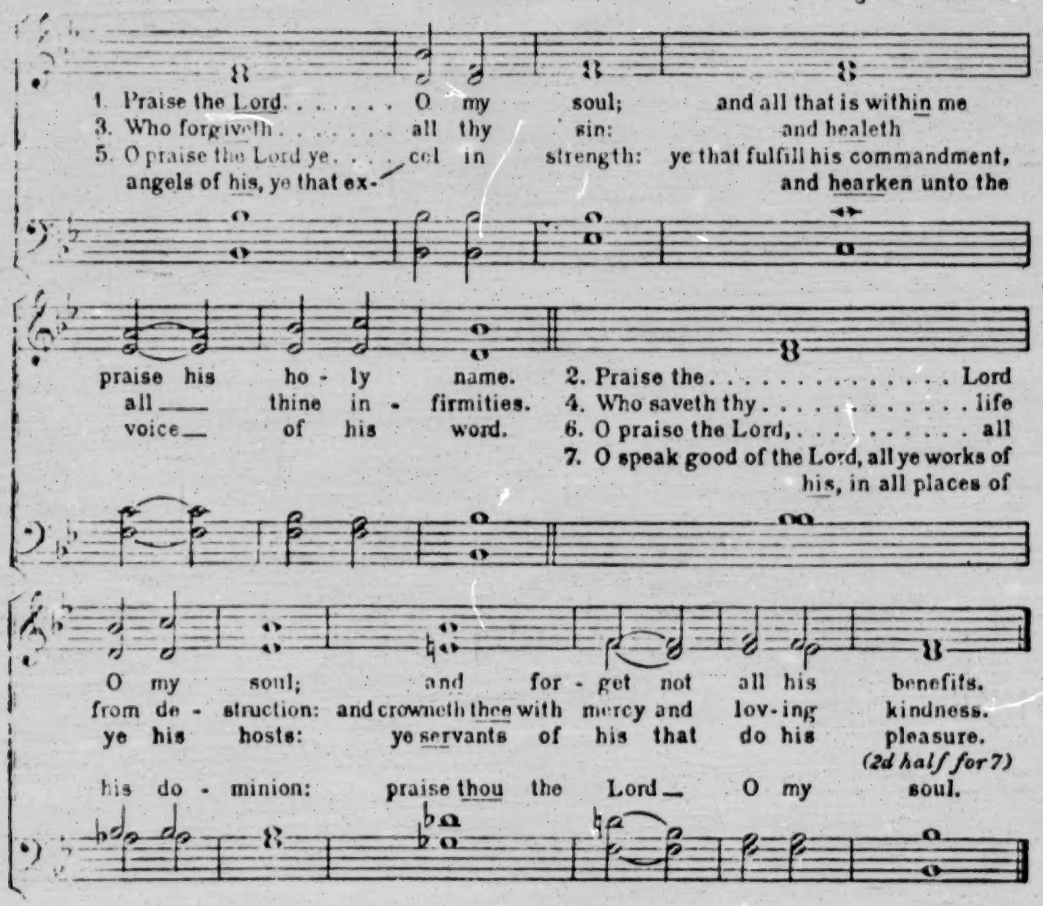
My Mother Bids Me Bind My Hair

Franz Joseph Hayda

Allegro
1. My moth-er bids me bind my hair With bands of ros-y hue,
2. 'Tis sad to think the days are gone When those we love are near.
Tie up my sleeves with rib-ands rare, And lace my bod-ice blue.
I sit up-on this mos-sy stone, And sigh when none can hear.
Tie up my sleeves with rib-ands rare, And lace, and lace my bod-ice blue.
I sit up-on this mos-sy stone, And sigh, and sigh when none can hear.
For why, she cries, sit still and weep, While oth-ers dance and play?
And while I spin my flax-en thread, And sing my sim-ple lay
A-las! I scarce can go or creep, While Lu-bin is a-way.
The vil-lage seems a-sleep or dead, Now Lu-bin is a-way.
A-las! I scarce can go or creep, While Lu-bin is a-way,
The vil-lage seems a-sleep or dead, Now Lu-bin is a-way,
While Lu-bin is a-way, is a-way, is a-way.
Now Lu-bin is a-way, is a-way, is a-way.

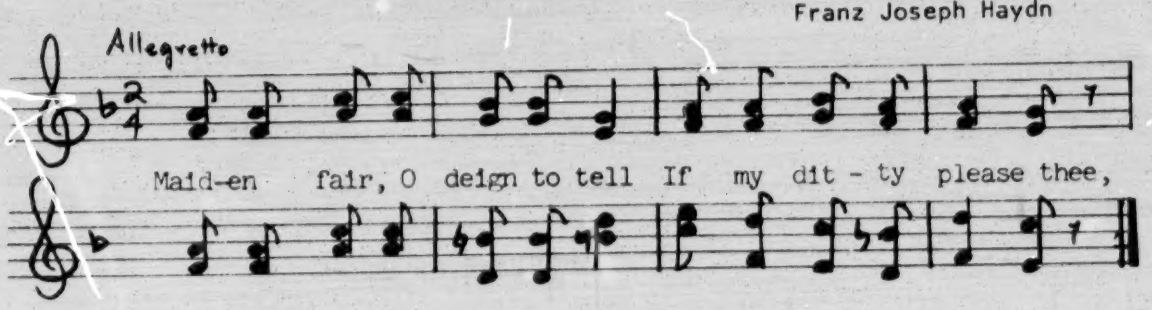
BEST COPY AVAILABLE

Praise the Lord

Psalm 103

Ludwig van Beethoven

1. Praise the Lord . . . . . O my soul; and all that is within me
3. Who forgiveth . . . . . all thy sin: and healeth
5. O praise the Lord ye . . . . cel in strength: ye that fulfill his commandment,
angels of his, ye that ex- and hearken unto the
praise his ho - ly name. 2. Praise the . . . . . Lord
all thine in - firmities. 4. Who saveth thy . . . . . life
voice of his word. 6. O praise the Lord, ... all
7. O speak good of the Lord, all ye works of
his, in all places of
O my soul; and for - get not all his benefits.
from de - struction: and crowneth thee with mercy and lov-ing kindness.
ye his hosts: ye servants of his that do his pleasure.
(2d half for 7)
his do - minion: praise thou the Lord O my soul.

MAIDEN FAIR, O DEIGN TO TELL

Franz Joseph Haydn

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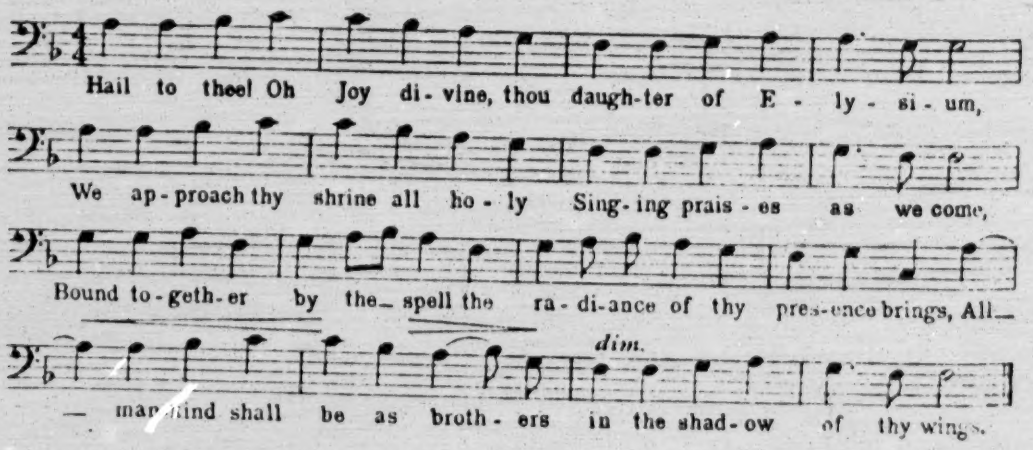
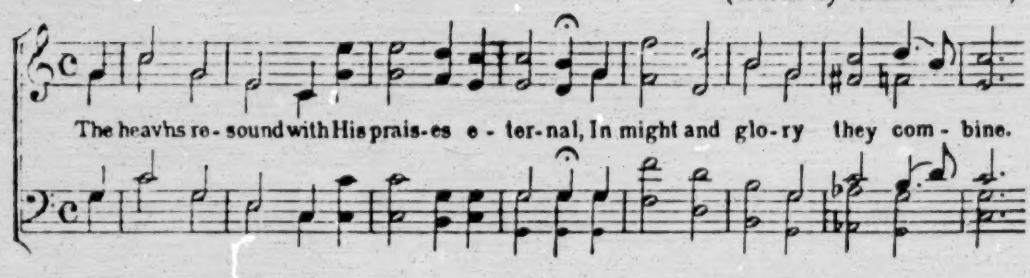
Hymn to Joy

J. C. Friedrich von Schiller
Translated by Albert Stoessel

Ludwig van Beethoven
from *Symphony No. 9*

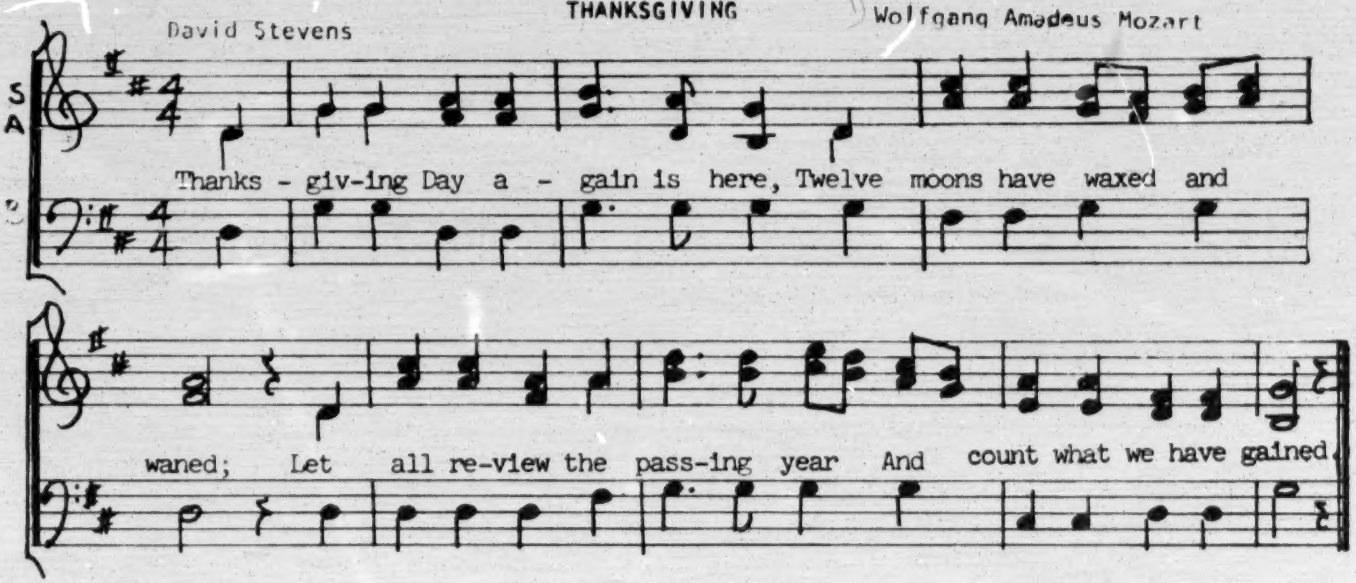

Hail to thee! Oh Joy di-vine, thou daugh-ter of E - ly - si - um,
We ap-proach thy shrine all ho - ly Sing-ing prais - es as we come,
Bound to-geth-er by the spell the ra-di-ance of thy pres-ence brings, All
dim.
— man-kind shall be as broth - ers in the shad-ow of thy wings.

THE HEAVENS RESOUND

Ludwig van Beethoven
(Words by Andreas Hofer)

THANKSGIVING

David Stevens

Wolfgang Amadeus Mozart


S
A
Thanks - giv-ing Day a - gain is here, Twelve moons have waxed and
waned; Let all re-view the pass-ing year And count what we have gained.

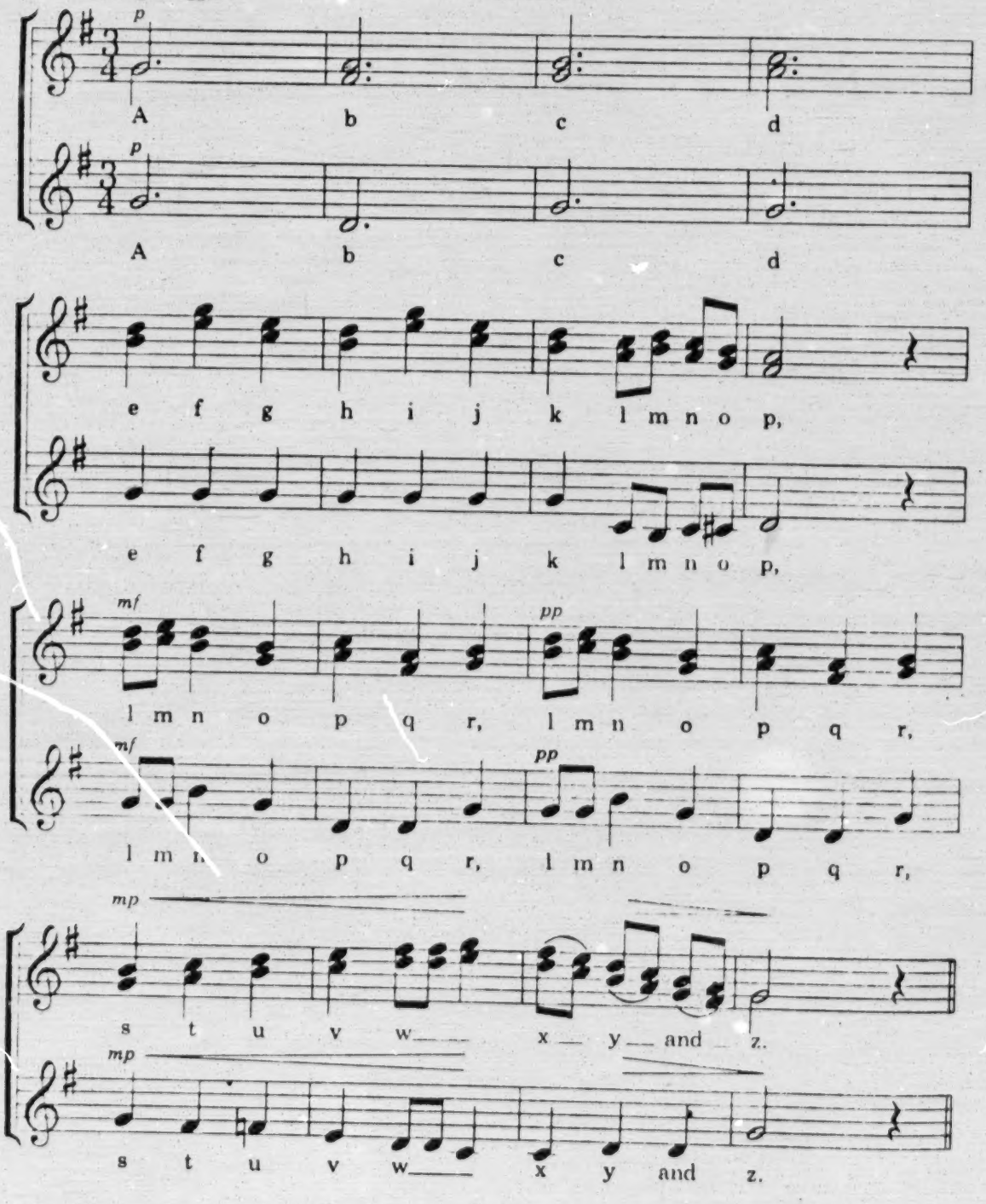
BEST COPY AVAILABLE

The Alphabet

(*A Musical Joke*)

Edited by Carl Deis

Attributed to
Wolfgang Amadeus Mozart

Allegro leggiero

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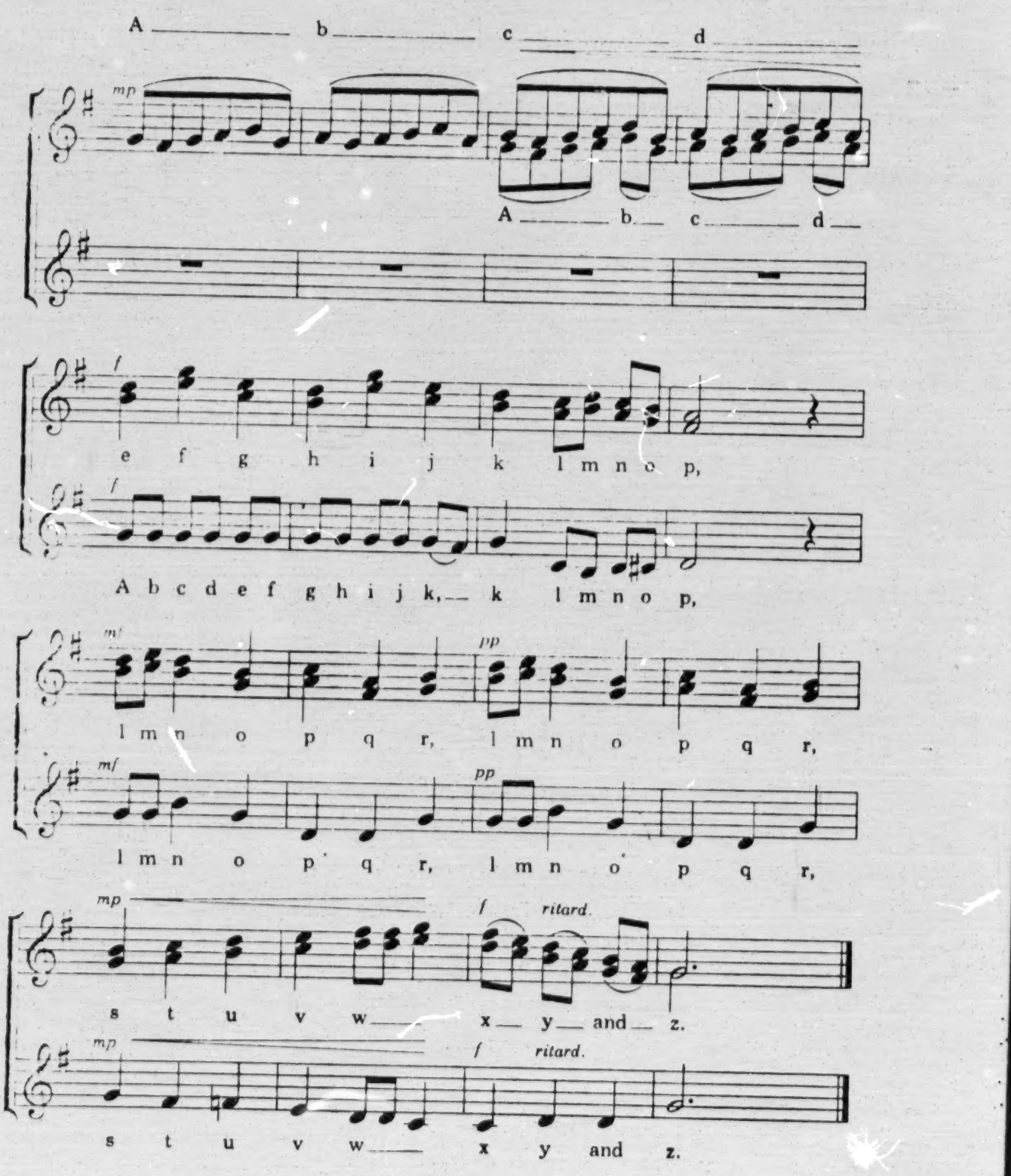

A b c d
mp
A b c d
f
e f g h i j k l m n o p,
f
A b c d e f g h i j k, k l m n o p,
mf
pp
l m n o p q r, l m n o p q r,
mf
pp
l m n o p q r, l m n o p q r,
mp
f ritard.
s t u v w x y and z.
mp
f ritard.
s t u v w x y and z.

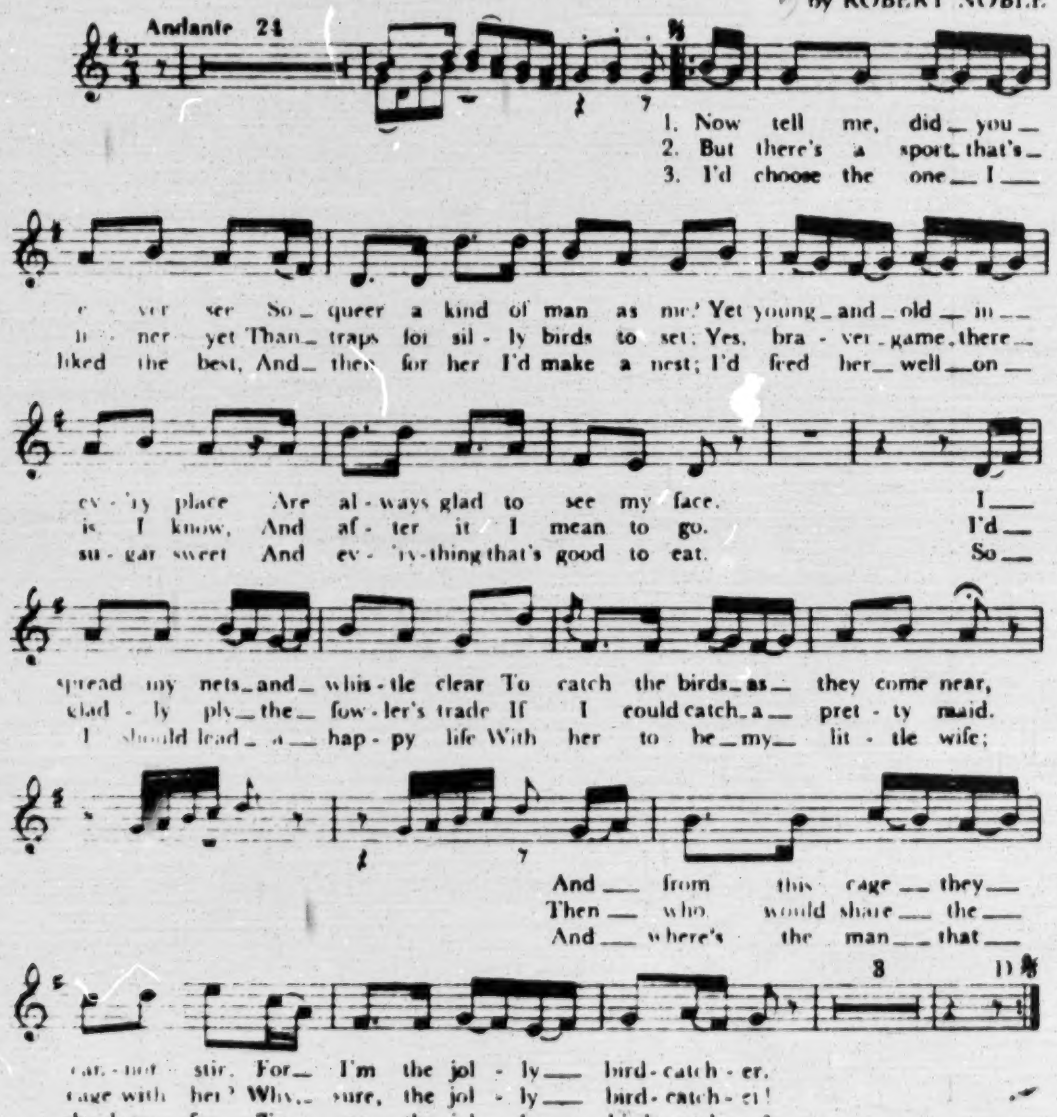
BEST COPY AVAILABLE

1. PAPAGENO'S SONG

from 'The Magic Flute'

English translation by E. J. DENT

W. A. MOZART
Recorder part arranged by ROBERT NOBLE


Andante 24
1. Now tell me, did you
2. But there's a sport that's
3. I'd choose the one I
ver see So queer a kind of man as me? Yet young and old in
ner yet Than traps for sil - ly birds to set: Yes, bra - ver game there
liked the best, And they for her I'd make a nest; I'd feed her well on
ev - 'ry place Are al - ways glad to see my face. I
is I know, And af - ter it I mean to go. I'd
su - gar sweet And ev - 'ry-thing that's good to eat. So
spread my nets and whis - tle clear To catch the birds as they come near,
glad - ly ply the fow - ler's trade If I could catch a pret - ty maid.
I should lead a hap - py life With her to be my lit - tle wife;
And from this cage they
Then who would share the
And where's the man that
8
cat. - not stir. For I'm the jol - ly bird - catch - er.
cage with her? Why, sure, the jol - ly bird - catch - er!
she'd pre - fer To me, the jol - ly bird - catch - er?

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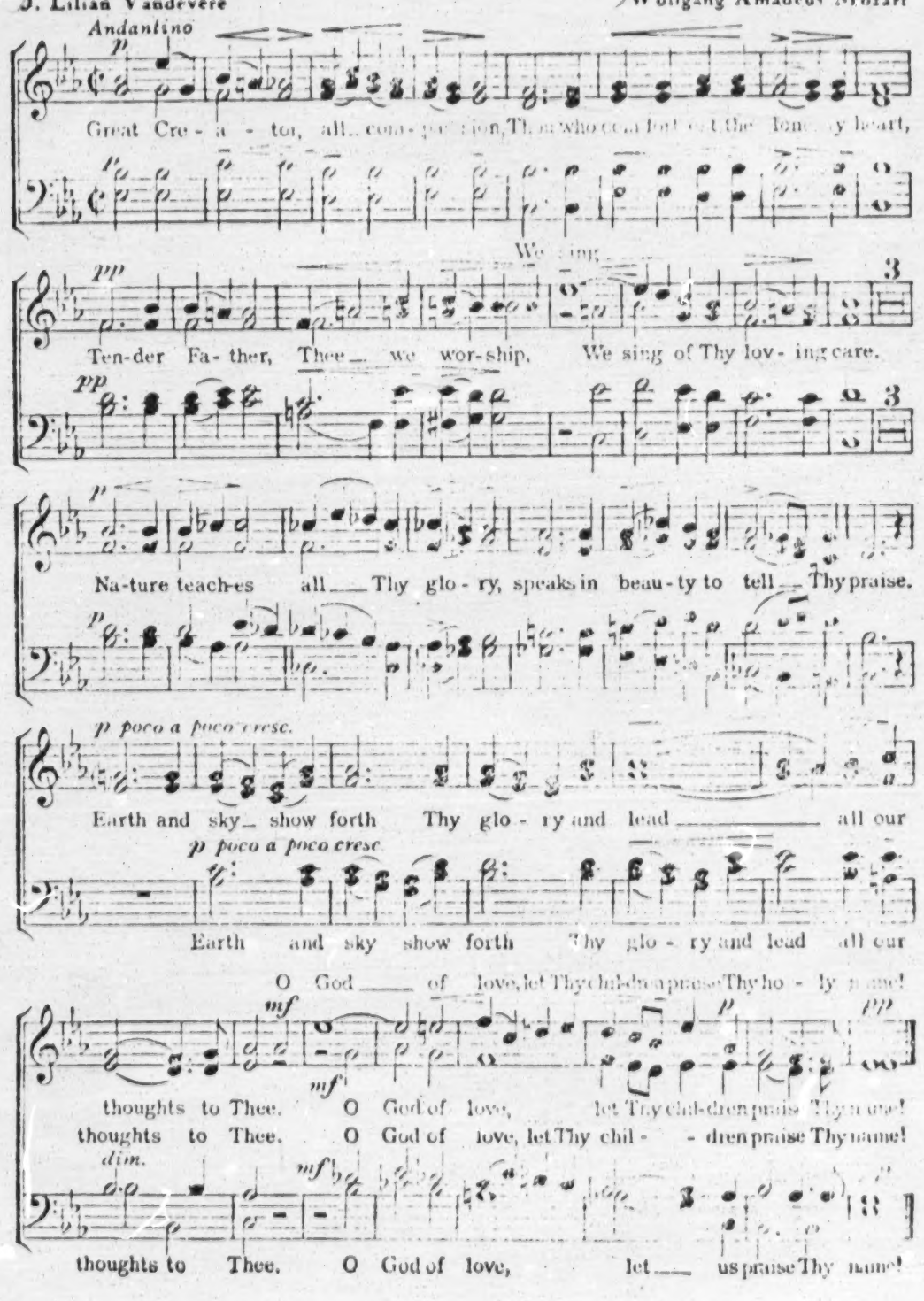
The Voice of Praise

(Ave verum)

J. Lilian Vandevere

Wolfgang Amadeus Mozart

Andantino
p
Great Cre - a - tor, all... com- pas - sion, Thou who can'st not cast the lone - ly heart,
We sing
pp
3
Ten-der Fa- ther, Thee... we wor-ship, We sing of Thy lov- ing care.
Na-ture teach-es all... Thy glo - ry, speaks in beau-ty to tell... Thy praise.
p poco a poco cresc.
Earth and sky... show forth Thy glo - ry and lead ... all our
Earth and sky show forth Thy glo - ry and lead all our
O God ... of love, let Thy chil-dren praise Thy ho - ly name!
mf
p
pp
thoughts to Thee. O God of love, let Thy chil-dren praise Thy name!
thoughts to Thee. O God of love, let Thy chil - - dren praise Thy name!
dim.
thoughts to Thee. O God of love, let... us praise Thy name!

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Terms to be defined as a result of this study:

1. Classical
2. Melody
3. Homophony
4. Orchestration
5. Dynamics
6. Symphony
7. Chamber music
8. Oratario
9. Sonata form
10. Grand opera
11. Opera Buffa
12. Exposition
13. Development
14. Recapitulation
15. Minuet
16. Finale
17. Rondo
18. Coda
19. Harpsichord
20. Concerto Gross
21. Concerto
22. String Quartet
23. Mass
24. Requiem Mass
25. Aria
26. Contata
27. Divertimenti
28. Lieder
29. Canon
30. Cassation
31. Recitative
32. Roccoco
33. Variations

VIII. RESOURCES FOR STUDENTS

Live performances

Televised concerts

Recordings

Score miniatures

Periodicals

Fine arts sectio of paper

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Texts

Dependent upon the maturity of pupils, possible texts are:

The Art of Sound, Sacher and Eversole, Prentice-Hall, 1971

The Enjoyment of Music, An Introduction to Perceptive Listening, Joseph Machlis, W. W. Norton & Co., New York, 1957

Discovering Music, McKinney & Anderson, American Book Co., 1934, pp. 408-420

A Story of Music, Barbour and Freeman, C. C. Birchard, 1937, pp. 60-102

What to Listen for in Music, Copland, McGraw-Hill, 1957

IX. RESOURCES FOR THE TEACHER

A. Catalogues

1. Film Guide for Music Educators, MENC, Library of Congress, Cat. No. 61-18148
2. Instructional Materials Catalogue, Dade County Board of Public Instruction, Bulletin 1-N, Miami
3. Long-Playing Record Catalogue, Schwann, Boston, 1967

B. Books

1. Allen, W. Philosophy of Music History, 1939
2. Apel, W. Harvard Dictionary of Music, 1945
3. Blom, Eric (ed.), Groves Dictionary of Music and Musicians, Vol. I-LX, St. Martin's Press
4. Burney, Charles A General History of Music, Dover, N.Y., 1957
5. Cannon, Beckman, C., etc. The Art of Music, Thos. Crowell Co., New York, 1960

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6. Carter and Harmon. A Popular History of Music, Dell, New York, 1956

7. Colles, H.C. The Growth of Music, Oxford University Press, London, 1965

8. Colodin, Irving. The Continuity of Music, Alfred Knoff, New York, 1969

9. Cooper, Martin. Ideas and Music, Chilton Company, New York, 1965

10. Einstein, Alfred. Music in the Romantic Era, W. W. Norton and Company, New York, 1947

11. Encyclopedia. A World of Music, Abradale Press, New York, 1963

12. Encyclopedia. The History of Music, Oxford (7 Vols.), 1929-34

13. Finney, Theo. A History of Music, Harcourt, Brace and Company, New York, 1947

14. Grant, Donald J. A History of Western Music, W. W. Norton and Company, New York, 1960, pp. 411-480

15. Grant, Donald J. A Short History of Opera, W. W. Norton and Company, New York, 1948

16. Harmon, Alec. Man and His Music, Oxford University Press, New York, 1962

17. Harmon, Carter. A Popular History of Music, Dell Publications, New York, 1956

18. Lang, P. Music in Western Civilization, W. W. Norton, New York, 1941

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19. Lang, Paul Henry. A Pictorial History of Music, W. W. Norton, New York, 1960

20. McKinney, Howard O. Music in History, American Book Company, New York, 1957

21. Miller, Hugh Milton. History of Music, Barnes and Noble Inc., New York, 1953, pp. 113-130

22. Nef, Carl. An Outline of the History of Music, Columbia University, New York, 1935

23. Prat, Waldo Selden. The History of Music, G. Schirmer, New York, 1911

24. Prunieres. A New History of Music, 1943

25. Rolland, Romain. Essays on Music, Dover Publications, New York, 1948

26. Rolland, Romain. A Musical Tour Through the Land of the Past, Books for Libraries, Press, Inc., 1967

27. Sachs, C. The History of Musical Instruments, 1940

28. Strunk, Oliver. Source Readings in Music History, W. W. Norton, New York, 1950

29. Thayer. Life of Beethoven, Vol. I and II, revised by Elliott Forbes, Princeton University Press, New Jersey, 1969

30. Ulrich, Homer. Music: A Design for Listening, Harcourt,

31. Watkins, Harold. The History of Music, Monarch Press, Inc., New York, 1965, pp. 77-87

32. Weinstock, Herbert. What Music Is, Doubleday and Company, New York, 1966

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33. Westerman, Gerhart Von. The Concert Guide, Arco Publishing Company, New York, 1963.

34. Wilson, A. Verne. Design for Understanding Music, Summy-Birchard, New York, 1966.

35. Wiora, Walter. The Four Ages of Music, W. W. Norton Company, New York, 1965.

X. ASSESSMENT

Course offerings should be assessed in terms of their own objectives. These may involve especially prepared tapes of short phrases for identification, self-designed tests, teacher observation, student interview, group discussion, and observable reaction. Information and data learned is not as important as learning good listening attitudes and habits and absorbing the cultural historical patterns of the era.